



Western Washington University
Western CEDAR

WWU Graduate School Collection

WWU Graduate and Undergraduate Scholarship

Spring 2017

La Petite Maria de Normandie

Charles-John S. Fontillas

Western Washington University, fontilc@wwu.edu

Follow this and additional works at: <https://cedar.wwu.edu/wwuet>



Part of the [Music Commons](#)

Recommended Citation

Fontillas, Charles-John S., "La Petite Maria de Normandie" (2017). *WWU Graduate School Collection*. 584.
<https://cedar.wwu.edu/wwuet/584>

This Masters Thesis is brought to you for free and open access by the WWU Graduate and Undergraduate Scholarship at Western CEDAR. It has been accepted for inclusion in WWU Graduate School Collection by an authorized administrator of Western CEDAR. For more information, please contact westerncedar@wwu.edu.

Charles-John S. Fontillas

La Petite Marie de Normandie

"Little Maria of Normandy"

Cantata Epic for Choir, Orchestra, and Two Accordions

(First three movements only)

I. THE LANDING
II. FUNERAL FOR A FOREVER-DREAMING WARRIOR
III. LA PETITE MARIE DE NORMANDIE

This composition is a thesis presented to the faculty of
Western Washington University in partial fulfillment of the requirements for
the Master of Music degree.

Composed 2016-2017

Kathleen L. Kitto, Dean of the Graduate School

ADVISORY COMMITTEE

Chair, Dr. Lesley Sommer

Dr. Ryan Dudenbostel

Dr. Adam Haws

Master's Thesis

In presenting this thesis in partial fulfillment of the requirements for a master's degree at Western Washington University, I grant to Western Washington University the non-exclusive, royalty-free right to archive, reproduce, distribute, and display the thesis in any and all forms, including electronic format, via any digital mechanisms maintained by Western Washington University.

I represent and warrant this is my original work, and do not infringe or violate any rights of others. I warrant that I have obtained written permissions for the owner of any third party copyrighted material included in these files.

I acknowledge that I retain ownership rights to the copyrights of this work, including but not limited to the right to use all or part of this work in future works, such as articles or books.

Library users are granted permission for individual, research, and non-commercial reproduction of this work for educational purposes only. Any further digital posting of this document requires specific permission from the author.

Any copying or publication of this thesis for commercial purposes, or for financial gain, is not allowed without my written permission.

-Charles-John Sanchez Fontillas
May 4th, 2017

Charles-John S. Fontillas

La Petite Marie de Normandie

"Little Maria of Normandy"

Cantata Epic for Choir, Orchestra, and Two Accordions

Preface

Author Ken Robinson once said that "creativity is putting your imagination to work, and it's produced the most extraordinary results in human culture." I believe this to be undeniable.

In both my childhood and my adulthood I have enjoyed the imagination of others. I was always delighted to see the old *Tom and Jerry* cartoons from the 1950's and 1960's, I thoroughly enjoyed Disney movies as well as Disney cartoons that were aired on "The Disney Afternoon" in the early 1990's when I was in elementary school. Also, I enjoyed Chuck Palahniuk's story *Fight Club* as well as a whole variety of anime with various themes, concepts, stories, and characters. Plus, let's not forget my neverending enjoyment of video games from then and now.

These examples above, with the addition of many others, are indeed the extraordinary results in human culture that Ken Robinson mentions. And this all started with the imagination of many individuals. And thanks to imagination being brought to life, it made people feel, and it gave people life-enhancing memories, and inspiration. Some were even inspired enough to utilize their own imaginations and create worlds of their own.

This is the theme that my piece *La Petite Marie de Normandie* focuses on: imagination.

It is obvious that I applied my imagination to this whole work, using symbolism throughout by using certain composition techniques and various harmonic material. For instance, ascending chords in the strings, piano and celesta to signify going to Heaven, loud cluster chords made by the orchestra are utilized to a 21-gun salute, and the harp is being used to depict how beautiful the titular character is.

Furthermore, my original story that is told in this piece depicts the importance of how an active imagination can be helpful to one's own life.

At the start of this piece, we meet our first character, Second Lieutenant Donald "Dodger" Charleston, an officer of the US Army 2nd Rangers sent to Normandy Beach on June 1944. In the heat of battle, Dodger escapes the line of fire to plant a seed-looking rock beneath the bloodied sand, hoping and praying (in his own manically-induced imagination), that something will grow out of this seed and if found, make someone happy someday in that land of misery. This fictional account on D-Day is presented in the piece's first movement, *The Landing*.

The Second Lieutenant and eventually retired Lieutenant Colonel Dodger is finally laid to rest at age 95 in Drexel Hill, Pennsylvania. Devastated that he lost his playmate in life, his grandson, George Charleston, weeps and is even in denial that his favorite grandfather has passed away. This event and the hereditary trait of vivid imaginations are portrayed in the second movement, *Funeral for a Forever-Dreaming Warrior*.

Months after his grandfather's funeral, George and his family heads to France for a vacation. One of the places they visit is the same beach that Dodger was 72 years before, fighting for his life and others'. On the beach, lonely little George's imaginative mindset creates the title character, Maria, a tiny angel-like fairy who has the physical and mental maturity of a 30-year-old woman, in his mind, and actually forms an exclusively imaginary, loving, platonic relationship with her in the beginning. He initially "discovers" her in the same seed-like rock his grandfather planted in battle. This scene takes place in the third and titular movement.

Imagination is key to this whole work. And even though this edition only contains the first three movements, the utmost important characters in this story are introduced and solidify the theme of imagination for the whole work.

My overall objective for this music is to send the message that imagination can be a life-saving mental medicine for many. There are thousands, if not, millions, of people who rely on their imagination just to make their days more bearable. Think of the ones who love their favorite comic book characters, musicians (fictional or non-fictional), or storybook characters. This kind of love for people in their mind helps people function positively every day. In my work, George creates a character in his mind that loves him dearly, and it makes him very happy. I believe this counts as taking care of one's self.

To conclude, in the future, the completion of this whole work, which will have 13 additional movements, will portray the struggle of personal maturity and questioning whether or not to hang on to one's imagination or "grow up", due to social pressures. This particular struggle will actually distort one's process of thought and also produce chaotic scenes in the imaginative part of one's mind.

Near the actual end of the 16-movement version of this piece, I will portray the evolution of George's imagination as well as his psychosis he experiences later in his adulthood.

For now, however, enjoy the beginning of this piece involving the process of taking care of one's self through imagination.

Whenever you feel like you are in hell, create some kind of heaven in your head. George does, and it saves his life.

...in the beginning, at least.

Instrumentation

Duration: 19 minutes, 40 seconds.

The score is transposed. Please tune to A440.

Woodwinds

1 piccolo
2 flutes
2 oboes
1 English horn
3 B \flat clarinets
1 B \flat bass clarinet
1 bassoon
1 contrabassoon

Brass

2 French horns
2 B \flat trumpets
2 trombones
1 euphonium
1 tuba

Percussion

3 percussionists
-Timpani (Tuning: E2, G2, B3, D3)
-Percussion I: Snare drum, tam-tam, crash cymbals, vibraphone, glockenspiel, suspended cymbal, mark tree
-Percussion II: Bass drum, tubular bells, crotales, snare drum, triangle

Harp

Keyboards

Celesta
Piano

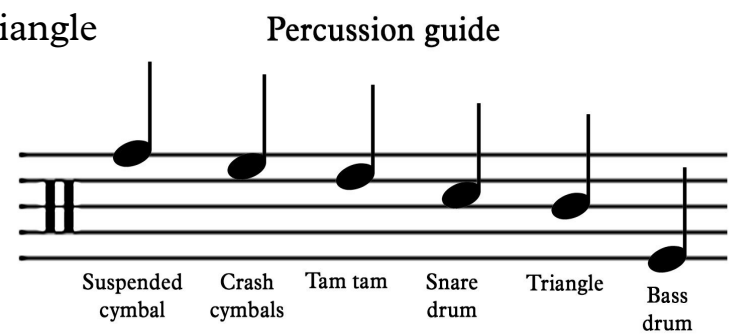
2 accordions (Seated at the front of the orchestra)

Choir

Soprano
Alto
Tenor
Bass

Strings

Violin I
Violin II
Viola
Cello
Contrabass



La Petite Marie de Normandie

"Little Maria of Normandy"

Charles-John S. Fontillas

I. THE LANDING

$\text{♩} = 110$

5

10

15

Piccolo

Flute 1, 2

Oboe 1, 2

English Horn

Clarinet in B \flat 1, 2, 3

Bass Clarinet in B \flat

Bassoon

Contrabassoon

Horn in F

Trumpet in B \flat 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani (E2, G2, B3, D3)

Percussion 1

Percussion 2

Harp

Celesta

Piano

Accordion 1

Accordion 2

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

p *f* *Tam-Tam* *f* *Bass Drum* *f*

ff

f *p* *f* *p* *f* *p* *f* *p* *f*

Ah Ah Ah - ha! Ah ha! Ah

Ah Ah Ah - ha! Ah ha! Ah

Ah Ah Ah - ha! Ah ha! Ah

Ah Ah Ah - ha! Ah ha! Ah

$\text{♩} = 110$

p *mf* *f* *p* *mf* *f*

A

16 20 25

Picc. *mf*

Fl. 1, 2 *mf* a2

Ob. 1,2 *mf*

Eng. Hn. *mf*

Cl. 1, 2, 3 *mf* a3

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Tpt. 1, 2 *f* Solo

Timp. *mp*

Pno.

26 30 35 **B**

Hn. *f*

Tpt. 1, 2 *f* a2

Tbn. 1, 2 *f* a2

Euph. *f*

Tba. *f*

Timp.

Perc. 1 (To snare drum)

Perc. 2 (To crash cymbals)

S. *f* ah ah ha ah

A. *f* ah ah ha ah

T. *f* ah ah ha ah

B. *f* ah ah ha ah

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Timp.

Perc. 1

Perc. 2

S.D.

S.

ah

ah

ah

ah

ah

A.

ah

ah

ah

ah

ah

T.

ah

ah

ah

ah

ah

B.

ah

ah

ah

ah

ah

Vln. I

mp

f

Vln. II

mp

f

Vla.

mp

f

Vc.

mp

f

Cb.

mp

f

divisi

unison

divisi

48

C

Picc. *p* *f* 50 55

Fl. 1, 2 *p* *f*

Ob. 1, 2 *p* *f*

Eng. Hn. *p* *f*

Cl. 1, 2, 3 *a3* *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

Cbsn. *p* *f*

Hn. *p* *f*

Tpt. 1, 2 *p* *f*

Tbn. 1, 2 *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Timp. *mp*

Perc. 1 *f* *pp*

Perc. 2 *mp*

Crash cymbals L.V.

51

Cel. *ff* *pp*

Pno. *ff* *mf*

S. *f*

A. *f*

T. *f*

B. *f*

C

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *unison* *p*

57

60

This musical score page contains measures 57 through 60. The instruments are arranged in the following order from top to bottom:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Eng. Hn.
- Cl. 1, 2, 3
- B. Cl.
- Bsn.
- Cbsn.
- Hn.
- Tpt. 1, 2
- Tbn. 1, 2
- Euph.
- Tba.
- Timp.
- Perc. 1 (S.D.)
- Perc. 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Measure 57: Picc., Fl., and Ob. are silent. Eng. Hn. has a whole note G4. Cl., B. Cl., Bsn., and Cbsn. are silent. Hn., Tpt., Tbn., and Tba. are silent. Timp. has a half note G2. Perc. 1 has a snare drum roll. Vln. I has a half note G4. Vln. II has a sixteenth-note pattern. Vla. has a whole note G2. Vc. has a half note G2. Cb. has a half note G2.

Measure 58: Picc., Fl., and Ob. are silent. Eng. Hn. has a whole note G4. Cl., B. Cl., Bsn., and Cbsn. are silent. Hn., Tpt., Tbn., and Tba. are silent. Timp. has a half note G2. Perc. 1 has a snare drum roll. Vln. I has a half note G4. Vln. II has a sixteenth-note pattern. Vla. has a whole note G2. Vc. has a half note G2. Cb. has a half note G2.

Measure 59: Picc., Fl., and Ob. are silent. Eng. Hn. has a whole note G4. Cl., B. Cl., Bsn., and Cbsn. are silent. Hn., Tpt., Tbn., and Tba. are silent. Timp. has a half note G2. Perc. 1 has a snare drum roll. Vln. I has a half note G4. Vln. II has a sixteenth-note pattern. Vla. has a whole note G2. Vc. has a half note G2. Cb. has a half note G2.

Measure 60: Picc. and Fl. have a whole note G4. Ob. has a whole note G4. Eng. Hn. has a whole note G4. Cl., B. Cl., Bsn., and Cbsn. are silent. Hn., Tpt., Tbn., and Tba. have a half note G4. Timp. has a half note G2. Perc. 1 has a snare drum roll. Vln. I has a half note G4. Vln. II has a sixteenth-note pattern. Vla. has a whole note G2. Vc. has a half note G2. Cb. has a half note G2.

Picc. Fl. 1, 2 Ob. 1, 2 Eng. Hn. Cl. 1, 2, 3 B. Cl. Bsn. Cbsn. Hn. Timp. Perc. 1 Perc. 2 Pno. S. A. T. B. Vln. I Vln. II Vla. Vc. Cb.

mf *f* *mp* *f* *mp* *f* *p* *f* *p* *f* *p* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f* *gliss.* *f*

(To bass drum) (To tam-tam) Bass drum

8th

ah ah ah ah

D ♩=90

Cel. Pno.

f *f* *f* *f*

8th

80 85

E

♩ = 75 ₉₀

95

100

Cel.

Pno.

Accord. 1

Accord. 2



F

105

accel.

Timp.

Perc. 1

Perc. 2

Pno.

Accord. 1

Accord. 2

♩=110

110

115

120

Picc.

Fl. 1, 2

Ob. 1, 2

Eng. Hn.

Cl. 1, 2, 3

B. Cl.

Bsn.

Cbsn.

Hn.

Tpt. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Cel.

Pno.

Accord. 1

Accord. 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff Tam-Tam (To crash cymbal)

f Bass Drum

f Crash cymbal

f Ah Ah Ah Ah ha!

f Ah Ah Ah Ah ha!

f Ah Ah Ah Ah ha!

f Ah Ah Ah Ah ha!

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

mp *f*

II. FUNERAL FOR A FOREVER-DREAMING WARRIOR

124 $\text{♩} = 80$ 125 **H** 130

Cel. *mf*

Vln. I $\text{♩} = 80$ (Solo - One player) *f* Wide vibrato Ord. Wide vibrato *mp* Unis. ord. vibrato

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



134 135 **I** 140

Timp.

Perc. 1

Perc. 2 Triangle *f*

Cel. *p* *f*

Pno. *p*

S. *p* Here, here lies the war-ri - or of a thou-sand dreams...

A. *p* Here, here lies the war-ri - or of a thou-sand dreams...

T.

B.

Vln. I **I**

Vln. II

Vla.

Vc.

Cb.

143

150

Picc. *mf*

Fl. 1, 2 *mf* a2

Ob. 1, 2 *mf* a2

Eng. Hn. *mf*

Cl. 1, 2, 3

B. Cl.

Bsn.

Cbsn.

149

Hn. *mp*

Tpt. 1, 2

Tbn. 1, 2 *mp* a3

Euph.

Tba.

Timp.

Perc. 1 *mp* Snare drum (To vibraphone)

Perc. 2 Tubular bells *mf*

Pno. *mf*

S.

A.

T. *mf* Here, here lies the war-ri - or as my hea-rt bleeds_____

B. *mf* Here, here lies the war-ri - or as my hea-rt bleeds_____

Vln. I *pp-mf*

Vln. II *pp-mf*

Vla. *pp-mf*

Vc. *pp-mf*

Cb. *pp-mf*

Perc. 1 *Vibraphone*
f

Perc. 2 *Bass drum*
mp
 (To bass drum)

Hp.

Cel.

f *mf*

Ped. _____

Pno.

mf *p*

S.

He fought for peace

A.

He fought for peace

p

T.

He fought for peace

p

B.

He fought for peace

p

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb.

K

Timp.

Perc. 1 (To crash cymbal)

Perc. 2

Cel.

Pno.

S.

fought for peace— Now, let him rest in what he fought for. ooh— mon -

A.

fought for peace— Now, let him rest in what he fought for. ooh— mon -

T.

fought for peace— Now, let him rest in what he fought for. Oh my grand-pa please don't go! who will be my cap-tain now as I fight mon -

B.

fought for peace— Now, let him rest in what he fought for. Oh my grand-pa please don't go! who will be my cap-tain now as I fight mon -

Vln. I

mf f Wide vibrato Vib. ord.

Vln. II

mf f Non vibrato Vibrato ord. Non vibrato

Vla.

mf

Vc.

mf sul pont. p f sul pont. p f

Cb.

mf

175 180

Picc. *f* *p*

Fl. 1, 2 *f* *p*

Ob. 1, 2 *f* *p*

Eng. Hn. *f* *p*

Cl. 1, 2, 3 *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

Cbsn. *p*

Hn. *f* *p*

Tpt. 1, 2 *f* *p*

Tbn. 1, 2 *f* *p*

Euph. *mp* *p*

Tba. *mp* *p*

Timp.

Perc. 1

Perc. 2

Pno.

S. sters? Mon-sters who will burn our forts, ru-in ca-stles in our land Grand-pa pleascome back! Come back Come back

A. sters? Mon-sters who will burn our forts, ru-in ca-stles in our land Grand-pa pleascome back! Come back Come back

T. sters? Mon-sters who will burn our forts, ru-in ca-stles in our land Grand-pa pleascome back! Come back Come back

B. sters? Mon-sters who will burn our forts, ru-in ca-stles in our land Grand-pa pleascome back! Come back Come back

Vln. I Wide vibrato Ord. vib. *f* *p*

Vln. II Wide vib. Ord. vib. Non vib. Wide vib. *f* *p*

Vla. *f*

Vc. sul pont. *p* *f*

Cb.

L

III. LA PETITE MARIE DE NORMANDIE

198 $\text{♩} = 100$ 200 205 **M** 210

Picc. *f* *mf*

Fl. 1, 2 *f* *mf*

Ob. 1, 2 *f* *mf*

Eng. Hn. *f*

Cl. 1, 2, 3 *f* *mf*

B. Cl. *f* *mf*

Bsn. *f*

Cbsn. *f*

Hn. *mf* *p* *pp*

Tpt. 1, 2 *mf* *p* *pp*

Tbn. 1, 2 *mf* *p* *pp*

Euph. *mf* *p* *pp*

Tba. *mf* *p* *pp*

S. *pp* *f* Speak casually

A. *pp* *f* Speak casually

T. *pp* *f* Speak casually

B. *pp* *f* Speak casually

Vln. I $\text{♩} = 100$ arco *mp* *f* **M**

Vln. II arco *mp* *f*

Vla. arco *mp* *f*

Vc. arco *mp* *f*

Cb. arco *mp* *f*

Picc. *3 3 5 3*

Fl. 1, 2 *3 3 5*

Ob. 1, 2 *5*

Eng. Hn.

Cl. 1, 2, 3 *a3 f*

B. Cl. *mp f*

Bsn. *mp f*

Cbsn. *mp f*

Hn. *a2 mf 3 3*

Tpt. 1, 2 *mf*

Tbn. 1, 2 *mf gliss.*

Euph. *mf*

Tba. *mf*

Cel. *mp*

Pno. *f p mp*

S. *p Stop talking*

A. *p Stop talking*

T. *p Stop talking*

B. *p Stop talking*

Vln. I *p*

Vln. II *arco p*

Vla. *arco p*

Vc. *pizz. p arco mp*

Cb. *arco p pizz. mf arco mp*

N
♩=85

P = 100 (Short fermata) = 85 265 270

P = 100 *rit.* *molto accel.*

Picc.

Fl. 1, 2

Hp.

Cel.

Pno.

S. *mp* *mf*
Sa - lut! Sa - lut!

A. *mp* *mf*
Sa lut! Sa - lut!

T.

B.

Vln. I *molto accel.* *rit.* = 100 = 85 arco *mf*

Vln. II arco *mf*

Vla. arco *mf*

Vc. arco *mf*

Cb. arco *mf*

275 **Q** 280 285

Cel. *mf*

Pno. *mp*

S. *f* Beau Beau quel est vo-tre nom?

A. *f* Beau Beau quel est vo-tre nom?

T. *p* Mon nom, *mp* Mo - n nom est George *f* qu-el est vo-tre

B. *p* Mon nom, *mp* Mo - n nom est George *f* qu-el est vo-tre

Vln. I **Q**

Vln. II

Vla.

Vc.

Cb.

290 **R** 295 300

Picc. *mp* *f*

Fl. 1, 2 *f*

Cel. *Red.*

Pno.

S. Ma-ri - a!

A. Ma-ri - a!

T. nom?

B. nom?

Picc. *p* — *f*

Fl. 1, 2 *p* — *f*

Ob. 1, 2 *p* — *f*

Eng. Hn. *p* — *f*

Cl. 1, 2, 3 *p* — *f*

B. Cl. *p* — *f*

Bsn. *p* — *f*

Cbsn. *p* — *f*

Hn. *f*

Tpt. 1, 2 *f*

Tbn. 1, 2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f*
Suspended cymbal (To vibraphone) L.V.

Perc. 2 *f*
Bass drum (Soft mallets - roll)

Hp. *f*

Cel. *f*

Pno. *ff*

Accord. 1 *ff* *mf*

Accord. 2 *ff* *mf*

S. Ven - ez av-ec moi!

A. Ven - ez av-ec moi!

T. Ven - ez av-ec moi!

B. Oui, Ma - ri - a!

Oui, Ma - ri - a!

Vln. I *pp* — *ff*

Vln. II *pp* — *ff*

Vla. *pp* — *ff*

Vc. *pp* — *ff*

Cb. *pp* — *ff*

♩ = 97

315 320

Accord. 1

Accord. 2



324 325 330 T

Bsn.

Hn.

Hp.

Cel.

Pno.

Accord. 1

Accord. 2

Picc. *f*

Ob. 1,2 *f* a2

Eng. Hn. *f*

Tpt. 1,2 *mf* a2

Tba. *mf*

Perc. 1 *f* **Vibraphone** (To glockenspiel)

Perc. 2 *mf* **Tubular Bells**

Hp.

Accord. 1 *p*

Accord. 2 *p*

Vla. *f*



Picc.

Cl. 1, 2, 3 *f* a3

B. Cl. *f*

Cbsn. *f*

Perc. 2 (To crotales) *f* **Crotales**

Accord. 1

Accord. 2

Vln. I *f* sul pont.

Vln. II *f* sul tasto

Vc. *f*

381

Solo

385

Tpt. 1, 2 *mf*

Timp. *mf*

Perc. 1 S.D. *mf*

Perc. 2 Bass drum

S. *f* Oui, George—

A. *f* Oui, George—

T. *mp* Ma *f* Ma - ri Ma - ri - a?

B. *mp* Ma *f* Ma - ri Ma - ri - a?



390

395

Timp. *p*

Perc. 1 *p*

Perc. 2 *p*

Hp. *mp*

Pno. *p*

S. *mp* Que - lle?

A. *mp* Que - lle?

T. *p* Vien - drez vous a - vec moi chez moi?—

B. *p* Vien - drez vous a - vec moi chez moi?—

Timp. *pp* *f*
 Perc. 1 *f*
 Perc. 2 L.V.
 Hp.
 Pno. *p* *mf*
 S. *mf* Que - lle? *f* Oui, che-rie...
 A. *mf* Que - lle? *f* Oui, che-rie...
 T. *mf* Vien - drez vous a - vec moi chez moi? *f*
 B. *mf* Vien - drez vous a - vec moi chez moi? *f*



(To tam-tam)

405

rit. 410

♩ = 110

Perc. 2 (To tam-tam)
 Hp. *B \flat F \sharp*
 Cel. *f*
 Pno. *f*
 S. Oui!
 A. Oui!
 Vln. I *p*
 Vln. II *p*
 Vla. *p*
 Vc. *p*
 Cb. *p*

Picc. *ff*⁶

Fl. 1, 2 *mp*⁵

Ob. 1, 2 *p*

Eng. Hn. *p*

Cl. 1, 2, 3

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. *p*

Tpt. 1, 2 *pp*

Tbn. 1, 2 *pp*

Euph. *p*

Tba. *p*

Perc. 2 **Tam-tam**
L.V. (To crash cymbal) *f*

Cel. *f*

Pno. *f*

S. *pp* Speak casually

A. *pp* Speak casually

T. *pp* Speak casually

B. *pp* Speak casually

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

425 430

Picc. *p* *ff* *p* *f* *mp*

Fl. 1, 2 *mf* *p* *f* *p*

Ob. 1, 2 *f* *p* *mf* *mp*

Eng. Hn. *f* *mp* *f* *p*

Cl. 1, 2, 3 *pp* *mf*

B. Cl. *f*

Bsn. *f* *p* *mp*

Cbsn. *p* *mp*

Hn. *mf* *f* *pp* *f*

Tpt. 1, 2 *mp*

Tbn. 1, 2 *mp*

Euph. *mp* *mf*

Tba. *mp* *mf*

Cel.

Pno. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f* *p* *gliss.*

Vln. II *f* *p* *gliss.*

Vla. *f* *p* *gliss.*

Vc. *f* *p* *gliss.*

Cb. *f* *p* *gliss.*

Picc. *f* *mf*
 Fl. 1, 2 *f* *mf*
 Ob. 1, 2 *f* *mp*
 Eng. Hn. *mp*
 Cl. 1, 2, 3 *mf* *mp*
 B. Cl. *mf* *p*
 Bsn. *p*
 Cbsn. *p*
 Hn. *mp* *mf*
 Tpt. 1, 2 *mp* *mf*
 Tbn. 1, 2 *mp* *mf*
 Euph. *mp* *mf*
 Tba. *mp* *mf*
 Cel. *mf*
 Accord. 1 *mp* *pp*
 Accord. 2 *mp* *pp*
 S. *p* Stop talking
 A. *p* Stop talking
 T. *p* Stop talking
 B. *p* Stop talking
 Vln. I *f* *p* *f*
 Vln. II *f* *p* *f*
 Vla. *f* *p* *f*
 Vc. *f* *p* *f*
 Cb. *f* *p* *f*

Picc. *mp* *f*

Fl. 1, 2 *mp* *f*

Ob. 1, 2 *mp* *f*

Eng. Hn. *mp* *f*

Cl. 1, 2, 3 *mp* *f*
1 & 2
3

B. Cl. *mp* *f*

Bsn. *mp* *f*

Cbsn. *mp* *f*

Hn. *f* *p* *f*
a2

Tpt. 1, 2 *f* *p* *f*

Tbn. 1, 2 *f* *p* *f*

Euph. *f* *p* *f*

Tba. *f* *p* *f*

Timp. *mf* *ff*

Perc. 1 **Crash cymbal**
f L.V. (choke)

Perc. 2 **Bass drum**
f L.V.

Cel. *mf* *f*

Pno. *mf* *f*

Accord. 1 *f*

Accord. 2 *f*

Vln. I *pp* *f*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

Musical score for Harp (Hp.) and Cello (Cel.). The Harp part features a melodic line with a trill at the end and a dynamic marking of *f*. The Cello part includes a section labeled "(white keys)" and a trill. The score is divided into measures 454 and 455, with triplets and trills indicated.

Hp.
F#
455
f
3 3
trill
^

Cel.
(white keys)
trill
^